

3. 臧小雷. 对小说"祖母绿"的印象 / 臧小雷. — 北京, 1985. — 15 页.
4. 王蒙. 关于"爱是不能忘记的"的 辩论 / 王蒙. — 北京, 1987. — 43 页.
5. 张洁. "爱是不能忘记的". [Електронний ресурс] / 张洁 — Режим доступу до ресурсу: <http://www.cgwenxue.com/bianjibuzhuanfang/200810/6869.html>.

6. 张洁. "祖母绿" [Електронний ресурс] / 张洁 — Режим доступу до ресурсу: <http://www.douban.com/group/topic/22141060/>.

Надійшла до редколегії 08.10.17

М. Лавренчук, студ.

Київський національний університет імені Тараса Шевченка, Київ, Україна

ПРОБЛЕМА ТРАГИЧЕСКОЙ ЛЮБВИ СОВРЕМЕННОЙ ЖЕНЩИНЫ В ТВОРЧЕСТВЕ ЧЖАН ЦЗЕ (НА МАТЕРИАЛЕ ПРОИЗВЕДЕНИЙ "ЛЮБОВЬ НЕЛЬЗЯ ЗАБЫТЬ" И "ИЗУМРУД")

Статья посвящена исследованию проблемы трагической любви женщины в современном китайском обществе. Любовь рассматривается как важная составляющая человеческого духа, неотъемлемая составная часть жизни современной женщины.

Ключевые слова: любовь, художественный образ, внутренний мир человека, женщина, современное общество.

M. Lavrenchuk, student

Taras Shevchenko National University of Kyiv, Kyiv, Ukraine

TRAGIC LOVE OF THE MODERN WOMAN IN ZHANG JIE'S LITERARY WORKS (BASED ON STORIES "LOVE MUST NOT BE FORGOTTEN" AND "EMERALD")

The article is devoted to the study of the problem of woman's tragic love in modern Chinese society. Love is considered as an important component of the human spiritual life and an integral part of the life of modern woman.

Keywords: love, artistic image, inner world of a person, woman, modern society.

UDC 821(479.24):821.(560)

N. Mustafayeva, PhD in Philology, associate professor
Azerbaijan University of Languages, Baku, Azerbaijan

AZERBAIJAN LITERATURE IN THE LITERARY AND THEORETICAL THOUGHT OF TURKEY

The article examines the contemporary stage of literary relations between Azerbaijan and Turkey and shows itself in its new stage in modern times. Ensuring cultural development of each nation is more effective in interacting with other peoples. It is known that opening of borders since the 80s has once again caused the development of previous scientific, literary-cultural relations. During the years of independence, these relations have gained momentum and have continued to develop in the context of closer ties. Thus, in the contemporary era, we see that the Azerbaijan-Turkish literary and scientific relations are moving to a completely new stage. In this context, the study of Azerbaijan literary in scientific-theoretical Turkish literature has positive results. First, in this literary relationship, Azerbaijani literature has expanded its scope. The Azerbaijan-Turkish literary processes are getting closer to each other; the works published there are read and analyzed here, and vice versa. This is the basis of a completely new stage in the creation of a single literary process. Turkish literary critics and scholars like Bilge Ercilasun, Ahmet Kabaklı, Ali Erol, Ali Duyumaz, Salih Okumush, Sedat Adiguzel, Oktay Akbal, Atilla İlhan, Andaç Feridun, Ataol Bahramoglu, Yusuf Gedikli, Sevinç Çokum, Orhan Söylemez, Özkan Fatma studied the contemporary Azerbaijani literary process and works of some writers.

Keywords: Azerbaijan literature, Turkish literary criticism, stage, research.

It is known that ensuring the cultural development of each nation is more effective in interacting with other peoples. Because in the development of science, artistic aesthetic thinking, each nation has its own literary criterion, and the opportunities that develop it are enriched and expanded. While these capacities of different nations are united, the developmental processes that take place in the world are introduced into a new medium, and intercultural synthesis occurs. Azerbaijan-Turkey literary relations have also developed in this aspect, having a long history. But in the early years of the Soviet Union, though, this relationship existed, but since the borders were closed, relations between nations that had common culture and artistic thoughts were cut off for many years. The opening of borders since the 80s once again contributed to the development of previous scientific and literary-cultural relations. During the years of independence, these relations have gained a wider scope and have continued to develop in the context of internal relations. The reason for this is that first of all, the Azerbaijani and Turkish peoples have the same historical, political, literary and artistic thoughts. At this stage, the relationship between the two nations has covered all the parameters and areas (political, economic, literary, cultural, etc.). The political opening of the borders has opened a new stage in the expansion of relations between Turkic peoples. Ethnic Turkic peoples have also taken some steps to restore literary ties that they have lost in the past. The political steps taken by the heads of the Turkic

peoples have allowed them to become literary, cultural and economically reconciled. The relevance of this issue was the basis of Azerbaijan's current policy. Heydar Aliyev, in his speech at the III Congress of Turkish World Writers, underscored the need for unity of Turkic peoples, saying: "...The culture and literature of our peoples – Turkic peoples, countries have been contradictory and at the same time a very glorious and successful way in the twentieth century. On the one hand, attempts to separate our spirituality, culture, literature, and to prevent nationalism had been strong. On the other hand, the socio-political situation and our people using different opportunities and closer ties with the world culture, resulted evolving of our literature and our culture" [1].

Certainly, changes in the society and political life also affect other areas. In this sense, at this stage, political events in the world and in the region have given a certain boost to literary-cultural processes. With the beginning of a new era in the literature, culture, mutual enrichment has reached its new stage. First and foremost, these relationships, along with continuing and systematic character, have given preference to the scientific-practical theory. Although some difficulties emerged in the initial phase of the new mutual enrichment, characterized by literary benefit and influence, theoretical principles were taken into account in the evaluation of events, even though it was publicistic. Doctor of Philology Ismayil Valiyev finds this opinion very accurately when evaluating the possibilities of these relations: "New airborne created by

reconciliation and discovery led literary connections to a radical quality change. In addition to other literatures, it has also opened new opportunities for neighboring peoples which integration forbidden. The fact that works of prominent figures who are forced to flee to foreign countries, including M. Rasulzadeh, his companion Mirza Bala, and Almas Yildirim, have had a way to public opinion in Azerbaijan is an example of this" [1, 6-7].

During the years of independence Azerbaijan-Turkey literary relations have mutually developed in all parameters. This relationship between the two brotherly nations is richer, diverse and multifaceted than ever before. These settings can be displayed as following:

a) Formation of new stage of literary relations in the context of personal relations of Azerbaijani and Turkish scientists;

b) Establishing relations at the level of literary and scientific organizations. (Writers Union of Azerbaijan, Institute of Literature named after Nizami Ganjavi, Institute of Oriental Studies, separate literary, public organizations etc.);

c) The publication of articles and books by Azerbaijani and Turkish writers and scholars in Turkey and in Azerbaijan;

d) Mutual arrangement of anniversaries, literary and cultural events held by the Ministries of Culture of both countries;

e) Publication of common literary, artistic anthology, literature and history teaching aids;

ə) Conducting scientific conferences, symposiums in both countries, entering a new stage of cooperation between universities;

i) Fundamental scientific researches and writing of scientific researches on Turkish writers in Azerbaijan, in Turkey on Azerbaijani writers or literature.

It should be said that the last issue was mutually consistent; There are dozens of articles and research on Turkish literature in Azerbaijan and in Turkey on Azerbaijani. It is sufficient to say only that the articles published at joint meetings and symposiums in these years cover interactively history and present day of literature. Researches that contribute to the mutual development of literature have written by dozens of researchers from Azerbaijan by Bakir Nabiyev, Tofik Hajiyeve, Isa Habibbeyli, Nizami Jafarov, Mukhtar Imanov, Kamil Veli, Maharram Gasimli, Vagif Sultanli, Mubariz Suleymanli, Bedirhan Ahmadov, Huseyn Hashimli, Ismayil Valiyev, Ramiz Asker, Asker Rasulov, Ali Shamil, Mammad Ismayil, Tofik Abdin, Arif Acaloglu, Güllü Yuloglu, Elman Mustafa, Elmira Mammadova, Aynur Gazanfargizi, and from Turkey by Fikret Türkmen, Bilge Ercilasun, Yavuz Akpinar, Ali Duymaz, Ali Erol, Alaaddin Uca, Ayan Huseyin, Ayşe Atan, Betül Aslan, Doğan Kaya, Enver Aras, Orhan Aras, Ali Kafkasyalı, Yusif Gedikli, Gülşen Seyhan Alışık, Nail Tan, Sedat Adıgozal and others. The works of Azerbaijani poets and writers published in Turkey and their performances have already shown that national artistic thought is included in the Turkish literary process. In general, the existence of modern technologies in the new era, the establishment of organizations and interpersonal relationships have also had a significant impact on the approach of both literary processes. In these years, "Azeri Literature Research" by Yavuz Akpinar, Ali Erol's "Abdulla Shayik Talibzade: Life, Art, Works", "Romanticism in Azerbaijan Poetry" (1905–1917), "Social criticism in Hophopname", Ayan Huseyn's "Nesimi: Life, Literary Personality, Works and Criticism of Turkic Divan", "Hüseynzade Ali Bey in Caucasus: An Overview of the Turkic Movement" by Dündar Akünal, Enver Aras's "Azerbaijan Anthology of Ashiks", "Hazardan Hazara Elmas

Yıldırım", Enver Uzun's "Koroglu", "Huseyin Javid and Turkish literature", Doğan Kaya's "Ashik lines and festive line in our literature", "Azerbaijan's national poet Elmas Yıldırım" by Aydoğmuş Günerkan, "Anar: Life, Art and Stories", "Anar with his Poems" by Ayşe Atay, Sedat Adıgüzel's "Elçin: Novels in the Sociology of Literature", "The Independence Struggle of Azerbaijan" by Samshir Sebahattin, "Mikayil Azafli: Life, Art and Works" by E. Kafkasyalı and other research works were published. At the same time, many articles and research works have been published about the Azerbaijani immigrants and the founders of the Republic.

At the new stage the research has gone in several directions; a) investigation of folk literature; b) research of medieval Azerbaijani literature; c) study of literature of XIX-XX centuries; d) study of Azerbaijan literature in the Soviet period; e) investigating the creativity of contemporary Azerbaijani literature and its representatives. Nevertheless, modern Turkish researchers appeal to the creativity of most of our contemporaries, their works are published in Turkey and systematic studies are conducted. Among these studies prose and poetry, as well as its representatives dominate. Yavuz Akpinar is one of the researchers in this area for more than fifty years. In his book "Studies of Azeri Literature" a complete picture of Azerbaijani literature is created. The researcher does not only look at the historical development of Azerbaijani literature, but also evaluates its stages and problems, analyze the creativity of personalities. There is no such thing in Azerbaijani literature that Y. Akpinar has not commented on it. As the researcher evaluates the features of the 60's, it comes to a fair conclusion: "In the 1960s, poetry began to open in the contemporary world, with a new swift move in Azeri literature. The softening of the official outlook has helped to put ideological works in the background. Contemporary man's self-esteem, attitude to social and political issues, including the South Azerbaijan, and the new, more elaborate look at the national problems, the peasant, the workers and the intelligentsia, led to major changes in the Azeri poetry.

The writing habit on any topics (rhyme, story) has become an irreplaceable disease of the Azeri poetry, and the life stories of socialist heroes, which have become similar to each other, have filled Azeri poetry" [3, 84].

It is known that romanticism is one of the most common problems of Soviet literary criticism. However, it is clear that no matter how many studies have been conducted on this problem, these studies have been unilaterally and the problem has not been investigated comprehensively. One of the main reasons for this was the ideological approach of the Soviet literary criticism to the problem. Literary processes that took place in the early twentieth century were also connected with public-political processes. Therefore, romanticism and realism flows took its source from social and political events. These events resulted in the establishment of Azerbaijan's state independence. In the years of independence, romantic enthusiasm and military, national patriotism motifs in the literature have grown stronger. The subsequent events did not promise anything good for the future of romanticism. Though, H. Cavid continued his creative activity during the Soviet, but his works such as "Prophet", "Lame Teymur", "Cliff", "Sayavush" and "Khayyam" were not properly understood by the literary criticism and were subject to keen criticism. If we take into account the fact that the subject of the writings in this period was devoted entirely to the Soviet society, to contemporary events, then it is possible to understand the reasons of the dramatist's subjective criticism. The

researcher is also likely to search for reasons for the exile of H. Javid to Siberia.

Among the studies conducted in contemporary Turkish literary studies, the works of prominent representatives of the 20th century M. A. Sabir, H. Cavid, Abdulla Shaig took the lead. Researchers also sought to explore the ways and problems of the development of romanticism and critical realism. Among them is the problem of romanticism. In A. Erol, A. Uzun and others' researches have given a great attention of research on both romanticism and works of its prominent representatives H. Javid, A. Shaig, A. Sahhat, M. Hadi. The interest of Turkish researchers to the problem of a century ago romanticism was primarily due to the conceptual essence of romanticism, while feeding on Turkish romanticism and drinking water from the same source. At the same time, the fact that romanticism was not unambiguous in the era of socialism, the essence of interest to romanticism becomes clearer.

Researcher A. Erol's "Romanticism in Azerbaijani Poetry (1905–1917)" research is very important from the point of view of science, systematics and conceptual solution of the problem. The researcher studies the romanticism of Azerbaijan in many aspects. These parameters completely cover the factors that form the national romanticism. "Social, political and economic developments", "Realism and romantic tendencies", "Revolutionary democratic trends", "Enlightenment realist trends", "Romanticism in Azerbaijani literature" and other factors of research are being analyzed from a new position. By analyzing the social and cultural development which forms romanticism, as well as processes in the economic and industrial fields, the author correctly identifies the reasons why these events give a rise to a certain development of romanticism. Looking at the development trends of political events in Azerbaijan until the twentieth century, the researcher finds out that these events have an impact on cultural, literary processes, and defines the possible effects of revolutionary, freedom movements in Europe. There is also certain legitimacy in the author's attempt to link romanticism to national independence. Because, unlike the other peoples, romanticism of the Azerbaijani people manifesting during the national movement is its uniqueness. It is good case that the researcher does not distinguish between the works of J. Jabbarli, A. Cavad, A. Jannati, A. Musnib in the Azerbaijani romantics. A researcher who looks at the similarities and differences of Romanticism with European romanticism writes: "Romanticism as a literary and artistic phenomenon, having a common character, it has shown itself in different cultures, in different ways. There are differences between the development and acceptance of romanticism in England, France, or Germany, despite their qualitative characteristics. Even when we accept romanticism within the framework of "romance", it is possible to understand even the different romantic tendencies as between the same culture and the generation" [4, 62].

Researcher A. Erol also finds certain affiliation between romanticism and realism in Azerbaijan. While Mir Jalal and Mammad Jafar Jafarov's views were mentioned in the literary criticism of Azerbaijan, there was no systematic investigation of the problem. It is interesting that the researcher characterizes this feature as an aspect that separates the Azerbaijani romanticism from the romanticism of other nations. In our opinion, there are certain truths in A. Erol's ideas. Because of the fact that realism process took place during the romanticism spread and reached at the peak in Azerbaijan. The researcher expresses this idea as: "However, the most important feature that separates Azerbaijani romance from others is the tendency of romantic

poets and writers inclination to realism. The European romanticism, which begins with England, Germany and finally reaches at peak with its representatives in France, being a human-minded approach, creates a basis for a new trend, a basis for realism, and Azerbaijan's romanticism, along with realism, has gained a great deal of opportunity to live and emerge" [4, 62–63]. This idea makes sense because Azerbaijani romanticism has been associated with critical realism, long after the European romanticism. Apparently, the currents in the parallel direction have had many opportunities to influence each other.

As it is known, in the studies of Soviet literary critics, the romanticism was mentioned in the European arm, although the name of the Turkish arm was mentioned, but it was not investigated. In general, since the subject of Turkey was closed for a certain period of time, romantic researchers did not give much research on this aspect of Azerbaijani romanticism. Unlike them, A. Erol conducted extensively research on the Turkish arm of Azerbaijani romance, studied the influence of poets such as Namik Kemal, Tofik Fikret, Rza Tofik. These effects are analyzed on the basis of separate examples from N. Kamal, T. Fictat, R. Tofik. A. Erol pointed out that the subsequent development of the new Turkish literature derived from Regulation literature caused romanticism. All this is one of a few studied issues in Azerbaijan romanticism. One of the most important aspects of the research is that researcher for the first time attributes A. Javad to romanticism. Although there was episodic ideas, it was not justified until now. A. Erol involved A. Javad in the analysis as a young representative of romanticism. In our view, there is a truth here; the previous stage of the poet's work also confirms that he was a representative of this trend for some time. But the researcher is often dependent on the views of Azerbaijani romantic scholars. Because in certain thoughts, errors in the romanticism of the Azerbaijani literary criticism in the Soviet era are repeated. From this point of view, it is absolutely unacceptable that the investigator took the boundaries of romanticism in the literary space of Azerbaijan in 1905–1917, just as in Soviet literature. The researcher, in his conclusions, basically referring to literary critic Kamran Aliyev: "As Aliyev put it, this relationship between literature and social and political development will have an impact on the classification of the future. Especially in the naming, titles will reflect the political atmosphere of the era, such as "1901–1917 constitutional period literature", "Azerbaijan during the revolution", "Revolutionary democratic literature", "Great October Socialist revolution and Azerbaijan Soviet literature", "Literature on the evolution of socialist revolution" [4, 2]. Of course, this monograph of K. Aliyev was written in the early 80s of the last century. Then the literary scholar could not completely break the framework of socialism and could not be fully free from ideology. However, in this monograph of A. Erol, written in another context and time, about thirty years later, romance is analyzed with almost the same invasion. Apparently, the researcher could not overcome existing studies of socialism while evaluating the Azerbaijani romanticism.

First of all, romanticism gradually emerged as a trend and gradually abandoned the boundaries of artistic thought. The date shown is nothing more than the first Russian revolution, the Soviet revolution in Russia. Secondly, these dates, shown as its formation dates, do not necessarily reflect the objective reality, as it does not define its boundaries. The reflection of these dates in the book's name once again makes it clear that the author approaches Azerbaijan's romanticism from the context of Soviet literature in Azerbaijan. However, in the period of

independence in literary criticism romanticism has been investigated in the new context and has been objectively evaluated. Prof. B. Ahmedov writes without agreeing with the existing ideas about the history of the Azerbaijani romanticism: "Behind the scenes (national romanticism is intended to be connected to the Russian Revolution-N.M) was the attempt to link the creation of a romantic literary with a revolution in Russia. The borders of the Azerbaijani romance were limited to Russian revolutions as compared to European romanticism, which was the product of a new historical situation as a result of European revolutions" [5, 80].

A. Erol's research on the early twentieth century was not limited only to romanticism, but also it covers the life and creativity of the prominent representative of romanticism, Abdulla Shaig (6) and the founder of satirical poetry M. A. Sabir [7]. The monograph, dedicated to M. A. Sabir, is called "social criticism in Hophopname". It should be said that such an approach is quite accurate to Sabir's critique. Because the poet's creativity has long been studied ideologically in the literary criticism of socrealism, and his social nature has not been opened. In this study of A. Erol, it is important to approach from a sociological side to Sabir's work and to introduce to the new generation. The researcher correctly defines the criticisms of Sabir's satire and exposes its social content. Analyzing the poet's satirical poems written about Iran and Turkey, he concludes: "The concepts of courage and self-consciousness that Sabir seeks to clarify with most references to Iran, either Ottoman or Russian, or to the Independence Movement, form the cornerstone of political criticism in his poems. In the target of this criticism, there are administrative mechanisms, bureaucratic identities, administrative class and "deputies" in their expression, advocates, with antidemocratic approach to the people" [7, 70].

Azerbaijani writers who are involved in the contemporary Turkish literary process have also been in the focus of scientific and theoretical thought. During the years of independence, the works of B. Vahabzadeh, X. Rza, R. Zeka, M. Araz, M. Ismayil, M. Aslan, V. Babanli, Y. Samadoglu, V. Samadoglu, Anar, Elchin, K. Abdulla, F. Goca, R. Behrudi, F. Mustafa, M. Yagub, N. Abdulrahmanli, F. Ugurlu, Q. Najafzade and others are included in the literary process of Turkey. The works of these authors were published in the Turkish literary process, as well as articles and research works were written about their creativity. Among them, love for B. Vahabzade in Turkey is at the highest level. Various scientific conferences have been held and reports have been made about the poet's creativity at different times. The "Erdem" journal of the Ataturk Cultural Center has dedicated the special number to poet's works in 2010. The magazine includes articles from Turkish scholars such as Nurullah Cetin, Hüsnüye Mayadoglu, M. Fatih Kanter, Mitat Durmus, Ülkü Eliuz, Ahmet Buran, as well as scientific articles by Azerbaijani researchers [8]. Generally, dozens of studies have been written about B. Vahabzade's works in Turkey. Y. Akpinar, Sherif Aktas, Shuayip Karakus, Nesrin Feyzioglu and other researchers have tried to evaluate the creativity of the poet in the Turkish scientific-theoretical thought. In dissertations, monographs and articles about him written in Turkey, the poet's works are viewed from a new perspective and he receives a scientific-theoretical evaluation in the context of the Turkic world, which shows how wide the scope of the great artist is. In these studies, the main theme of the poet's poetry and drama – human problems are widely studied. B. Vahabzadeh's human not only keep national thought alive, as also reflects human desires and ideals. While analyzing

the poet's poems, N. Feyzioglu draws attention to the concept of the human being: "The person living in the poem world of Vahabzade is not very comfortable. He is in the jungle of a bi-directional graft. He is in the jungle of a bi-directional graft. This man is a man who has been stuck between the poet's inner world and the outer world – fragmented, besieged Azerbaijan. In his poems, a human which he describes is himself and his father is the movement point while expressing himself" [9, 112].

An extensive research has been made and monographs are written on the works of contemporary Azerbaijani writers Elchin, Anar, Mammad Araz. Along with B. Vahabzadeh, the works of poet M. Araz is also regularly studied. The main criterion for research is that the poet has a unique creative way and his influence on post-self-poetry. For this reason, works of M. Araz were not only studied in Turkey, but also monographs and dissertations were written. These studies show that literary personality, works and art of M. Araz are well-understood here, as well as loved by people. The poet, known in many Turkic peoples, was converted to Russian language here during the Soviet era, and then after the independence spread to Turkey. M. Araz representing contemporary Azerbaijani literature has been put into the books of the Turkic world.

M. Araz's creativity has been widely studied in Turkish Literature Studies. Literary critic Saleh Okumush's monograph "Contemporary Azerbaijan poet Mammad Araz" is one of the first research works dedicated to the poet's creativity. It should be noted that the poet's creative work was also a doctor's research. In this work, the researcher investigates the poet's birth, environment, childhood, youth and education, poetry books, poetry world, as well as styles and appearance in poetry. The researcher also examines the sources published in Azerbaijan and Turkey in connection with the poet's creativity. Investigating the formation of poet's creativity is based on concrete arguments. In particular, the passage of a poet's childhood and part of his life in Soviet literary environment allows S. Okumush to reach certain conclusions. In this sense, the writings about the effect of the occurrence of a softening in the literary environment in the 1960s on M. Araz's creativity are quite visible. The positive impact of socio-political processes on literature in the 1970s and 1980s had an impact on its further development. In this study, there are some points that are new to the Azerbaijani literary criticism. It turns out that in 1991, he sent his poem "Ya Rabbim, this world is not that you created" in the poetry competition on the occasion of the birth of the Prophet and he won. At the same time, he was invited to Turkey for the award. He did not stay here and returned to his homeland, despite some friends coming together for his treatment. The purpose of doing so was to not put heavy burdens on them. In addition, the researcher explained the social activity of the poet, the membership of the National Independence Party and the establishment of the "Mammad Araz printing company" [10, 86-87].

Literary critic S. Okumus has been involved in analyzing all the stages of M. Araz's poetry from his first poetry called "Burning Lights" to his poem "My Father's Book". And these poems are analyzed in a totally new concept, not in the context of socrealism. In this regard, the new approach to the poet's "World" poem analysis shows itself. Considering "the world is yours, the world is mine, no one's world" hemistich a sample of philosophical lyricism, the researcher:

"The world is a camel to this tidal bazaar,
The world is a knit to this life-day pattern.
The eternal world laughs out loud unending,
The world is yours,

The world is mine,
 No one's world" –
 "Bu get gəllər bazarına dəvədi dünya,
 Bu ömür-gün naxışına həvədi dünya.
 Əbədiyə qəh-qəh çəkər əbədi dünya,
 Dünya sənin,
 Dünya mənim,
 Dünya heç kimin" –

draws attention to the philosophical weight of the figures: "If it is to be noted, each one in this chapter is the logical continuation of another; the world has seen a lot of "tidal bazaar". After all, human beings usually follow one another. The world tears the lifetime of life, such as a knit (tool used for carpeting), and no creature is alive. Because the existence of these creatures is not eternal. It is the eternal world itself" [10, 199-200]. The researcher in the poem "The world is yours, the world is mine" approaches to poet's philosophy and notes that he is crying for the dangers surrounding our contemporary world, and he tells people to do nothing to betray nature.

It is known that the Araz issue, which occupies a major place in the Azerbaijani poetry, is one of the main lines of M. Araz's creativity. The problem, mentioned in the pseudonym of the poet, has been reflected in the "Friends did not meet", "I am an Araz poet", "My works returning to me", "When my subjects are exhausted", "I'm lucky", "Adults, children", "Araz language" and other poems. In his poems, the poet writes all the aspects of South Azerbaijan, not just the essence of the issue, but also as if it is calling on the world to express the desire of the divided people to unite. In his poems Araz is given as a symbol; the symbol of the sorrow, division.

Writing up to thirty articles and two monographs on Anar's creativity is not only of interest to the creativity of the writer but also from the nationality and humanity of the problems put in his works. In addition, the writer's works were analyzed in separate investigations. Interest to the writer's works began in the early 80's and continues today. Anar's creativity is one of the object of research by literary critics Bilge Ercilasun, Ahmed Kabakli, Oktay Akbal, Atilla İlhan, Andaç Feridun, Ataol Bahramoğlu, Yusif Gedikli, Sevinç Çokum, Orhan Söylemez, Özkan Fatma and other researchers. Aysha Atay has completed her research in monographs, expressing Anar's works thoroughly [11; 12]. If she analyzes the writer's overall work in the monograph "Anar: Life, Art and Stories", in "Anar with his poems" she has appealed to poetry creativity of a writer, which is lesser studied in the Azerbaijan literature study. The point is that although Anar's poetry has been published in Azerbaijan, these poems have not been a separate research object. A. Atay studies the poetic aspects of the writer's creativity and comes to certain scientific mind: "The source of the sense of longing we often encounter in the poems of Anar is nostalgia. The notion of time was reflected in his poetry, as well as his stories as a sense of longing for the past, which can never be restored. In other words, sometimes Anar's poems appear as fragmentary commitments to complement the stories and novels he wrote" [12, 96].

The writer Elchin's creativity was one of the actual problems of Turkish literary environment. The writer's dramas were staged here, his works were published, and several research works on his creativity were written. It is known that Elchin was in Turkey during the Soviet era and introduced Turkey to a closed Soviet society, typing his impressions of the famous "One month, one day in Turkey" (1979). The love of Turkey, which was in this work of the writer, later played a part in the formation of creative literary

relations. Many works of Elchin are of great interest in Turkey and translated for Turkish readers. Since the early 1990s, Elchin's works have been widely distributed and translated into Turkish. Since then, the Azerbaijani prose and novels of individual writers have begun to be recognized in Turkey. The works of Elchin "Mahmud and Maryam", "Smoke covered Shusha Mountains", "White camel", "Death sentence" were published in Turkish. These works, on the one hand, confirm that the contemporary Turkish world literature is a great heritage of our past and present literature, on the other hand, the richness and deepness of the Azerbaijan literature from the literary and cultural point of view. By the way, it should be noted that, although the name mentioned above is different from the name of richness and depth, the traces of such a partnership today are clear when it comes to the literary treasures of the Turkic peoples living from the same root and feeding on the same source, but living in different parts of the world.

Elchin also introduced the Azerbaijani theater as a dramatist in Turkish theaters, which have a multi-million audience. The Elchin drama has a special place in the Turkish cultural environment. The play "My lovely mad" was the first Azerbaijan drama to be played at the Turkish State Drama Theater. The Turkish press and television regarded the "Madhouse refugee" as a significant event in the development of Azerbaijani-Turkish cultural relations. The play "My husband is crazy" has also found an interesting scene in the Turkish theater. The play performed in Erzurum was later successfully performed in Kars, Erzincan, Sivas, Konya, Antalya, Alanya and Ankara. The play "Murder under the Stars" was performed in 2006 in Istanbul Metropolitan Municipality City Theatre and in 2007 in Istanbul, Turkey, at the famous Mohsen Ertugrul stage, and the press releases were published. The "Shakespeare" tragedy has been met with great interest by theater lovers. The famous "Mahmud and Maryam" novel was turned into dramatic text, and making a film in Turkey is a confirmation of the same success. All this is an example of great interest in Elchin's creativity in Turkey. In numerous articles devoted to the creativity of the dramatist, plays were regarded as "worthy examples of modern world drama".

Many of his works have been translated into Turkish and have been published. The study of his works here has also shaped Elchinism as a separate direction. Articles, dissertations and scientific research works, resumes were written on writer, dramatist's works in Turkish. The prominent researchers such as Ali Yavuz Akpınar, Ali Duymaz, Selim Çonoğlu, Sedat Adigözal, Kaya Güven have fundamentally studied various aspects of writer's creativity. S. Adigözal's monograph "Elchin: Novels in the Sociology of Literature" (2011) can be regarded as approach of Turkish literary and scientific environment to writer's works. The researcher has come to certain conclusions by analyzing Elchin's novels in terms of sociological problems in the monograph. The novels such as "Death sentence", "Mahmud and Maryam", "White camel" and so on were first studied in Turkish scientific environment. The writer describing the events in Azerbaijan during the Soviet era, the collectivization and repression of the 1920s and the 70–80s stagnation phase included many hidden stories on the plot line of the novel. The researcher also analyzes the sociological viewpoints of the writer, who describes the anatomy of these events. Goes down to the bottom of the moral and ethical burden of Alesger teacher, Khosrov teacher, Murad Yildirimli, Abdul Qafarzadeh, Arzu, guard Aflatun, Mir Jafar Bagirov and other dozens of characters in the novel and explains the Turkish reader. According to S. Adigözal's analysis, rates given to the reality of unrealistic

events in the novel is convincing, as well as derived from artistic logic. The researcher, capturing attention to the problem of the internal solution is successfully applied in the novel, writes: "In this way, the transmitter sends the inner world of characters (the description of the inner world of the character – N. M.) to readers. This technique is very common in novel art. In "Death sentence", Elchin describes the inner worlds of the characters by means of an internal solution, indicating that the method of describing the inner world of characters is not merely an internal solution, but rather different methods. The writer benefits from all of these. In the internal solution, the writer shows the status of the hero, the ideas are of the writer himself" [13, 85].

Elchin's works was widely studied by Ali Duymaz. He also translated the novel "Death sentence" and "White camel" into Turkish. Therefore, it shows once again how well he knows Elchin's creativity. The researcher's appeal to the works of Elchin was in his doctoral dissertation on "Asli and Kerem" epos. Use of the same topic in the novel increased the interest of the researcher to the novel "Mahmud and Maryam", he translated it before, and also analyzed the plot and the characters. Duymaz writes about the state of investigation of contemporary Azerbaijani literature in Turkey: "The examples of the novel genre related to Azerbaijani literature adapted to the Turkish language today are of course not enough... However, we can easily say that these works have a certain readership, and that the masses also know Azerbaijani novel. The circles of science and literature also used these works to carry out research on literature of Azerbaijan" [14, 12].

The works of Kamal Abdulla, one of the contemporary writers whose works translated to Turkish in the years of independence, was also studied. It is known that in the last twenty years, along with the writer's "Hidden Dede Gorgud" scientific work, the novels "The Unfinished Manuscripts", "The Valley of Wizards" and "Nobody to Forget" were also published and investigations have been carried out. The novels "The Unfinished Manuscripts" and "The Valley of Wizards" draw more attention from Turkish literary critics. A. Duymaz writes about this aspect of K. Abdulla's work: "My research on Dede Gorgud's book, in a word, this book ("The Unfinished Manuscripts" is intended – N. M.) I have read is similar to that in Turkey. It is closely related to the novels written by Iskender Pala "Shah and Sultan" and Reha Çamuroğlu "Ismail" in recent years. Reviewed from Post-modern side, in my opinion, this work differs from others. Kamal Abdulla, on the one hand, made the novel "Hidden Dede Gorgud", while on the other hand, he created condition to look at Shah Ismail from another side. The novel of Kamal Abdulla, who resembled Umberto Eco with this work, has been translated into many languages and has created a strong resonance in the international arena" [14, 12].

In the novel "Valley of Wizards" by K. Abdulla in postmodern style, connection between the Sufism of the medieval Islamic world and the feelings of ordinary people caused the interest of Turkish critics and research work were written.

Contemporary Azerbaijani writers Yusif Samadoglu, Vagif Samadoglu, Ramiz Rovshan, Mawlid Suleymanli, Agil Abbas and other poets and writers' works have been read by Turkish readers, and have also been in the center of attention of literary critics, many articles have been written. All this shows that both literary processes were closer to each other during the independence. It turns out that if during Soviet times our literature had turned to Russian readers, during the years of independence, the importance

of the Turkish world and the readers of Turkey would be appreciated. Therefore, Azerbaijani literature has been very popular in Turkey for the last thirty years. It is even possible to characterize this period as the richest and productive stage. There are a number of factors that contribute to the dissemination and study of Azerbaijani literature in Turkey, which can be classified as follows:

1. The "One nation, two states" (H. Aliyev) formula of the new stage of political processes has contributed to the development of literary and cultural relations.

2. The periodicals, magazines and newspapers, as well as internet resources have expanded the range of literary, artistic works and, in a sense, entered into a single space.

3. The publication of books, anthology and literary miscellany in both countries played a significant role in the formation of literary relations.

4. As the boundaries of artistic thought united and entered to common space, literary criticism and literary studies made necessary the approach of literary environments.

Thus, in the contemporary era, we see that the Azerbaijan-Turkish literary and scientific relations are moving to a completely new stage. In this context, the study of Azerbaijan literary in scientific-theoretical Turkish literature has positive results.

- Firstly, in this relations Azerbaijan literature has expanded its spread. If earlier Azerbaijani writers had turned to Russian audiences, Turkish readers dominate in the new stage.

- Secondly, the works written in Soviet times and nowadays in Azerbaijan are completely new and different results are achieved.

- Thirdly, the Azerbaijan-Turkish literary processes are getting closer to each other; the works published there are read and analyzed here, and vice versa. This is the basis of a completely new stage in the creation of a single literary process.

- Fourthly, these literary relations generally create enormous opportunities for expanding the scope of literature and increasing its influence.

All this shows once again that the literary, cultural and scientific environment of Azerbaijan and Turkey is moving towards a single space, and literature, artistic thought and literary study play an important role, as in the public-political sphere.

References

1. Heyder Əliyev, Türk Dünyası Yazarlarının II Qurultayında nitqi. "Azerbaycan" qəzeti, 1996, 7 noyabr.
2. Vəliyev İ. Azərbaycan Türkiyə ədəbi əlaqələri yeni mərhələdə (1985–2005-ci illər). Bakı, "Elm və təhsil", 2014, 120 s.
3. Akpınar Yavuz (1994), Azeri Edebiyatı Araştırmaları, İstanbul: Dergah Yay., 1994.
4. Ali Erol, Azərbaycan şiirində romantizm (1905–1917), Azərbaycan Kültür Derneği yayınları, İzmir, 2007, 310 s.
5. Əhmədov B. XX yüzil Azərbaycan ədəbiyyatı. Mərhələlər, istiqamətlər, problemlər. Bakı, "Elm və təhsil", 2015, 552 s.
6. Ali Erol, Abdulla Şaik Talibzadə, Hayatı, Sanatı, Eserləri, Tibyan Yayınları, İzmir, 2005, 246 s.
7. Ali Erol, Həfəpəmədə sosial tenkit. Azərbaycan Kültür Derneği Yayınları, 2013, 222 s.
8. "Erdem", Atatürk Kültür Merkezi Dergisinin özel sayı-57, 2010.
9. Nesrin Feyzioğlu, Bahtiyar Vahabzadənin şiirlerinde insan, A.Ü. Türkiyə Araştırmaları Enstitüsü Dergisi, sayı 30, Erzurum, 2006.
10. Saleh Okumuş, Çağdaş Azərbaycan şairi Memmed Araz, Ankara, 2009, 378 s.
11. Ayşe Atay, Anar. Hayatı, sanatı ve hekayeleri. – İzmir, 2006, 240 c.
12. Ayşe Atay, Şiirle ilgili Anar. Türk Dünyası İncelemeleri Dergisi, 2014, s. 89-108.
13. Sedat Adıgüzel, Elçin. Edebiyat sosiolojiisi açısından romanları. Bengü, Ankara, 2011, 294 s.
14. Ali Duymaz, Türkiye Türkçesine Aktarılmış Azərbaycan romanları Üzerine Bir Deylendirme, Kardeş Kalemler, 2015, Yıl 9, Sayı 102.

Надійшла до редколегії 09.10.17

Н. Мустафаєва, д-р філософії в галузі філології, доц.
Азербайджанський університет мов, Баку, Азербайджан

АЗЕРБАЙДЖАНСЬКА ЛІТЕРАТУРА У ЛІТЕРАТУРНО-ТЕОРЕТИЧНІЙ ДУМЦІ ТУРЕЧЧИНИ

Досліджено сучасний етап літературних відносин між Азербайджаном і Туреччиною і зазначено, що вони увійшли у нову стадію. Забезпечення культурного розвитку будь-якого народу більш ефективно відбувається у взаємозв'язку з іншими народами. Відомо, що відкриття кордонів з кінця 1980-х років знову обумовило розвиток колишніх наукових, літературно-культурних зв'язків між двома державами. За роки незалежності ці відносини стали ширшими і продовжували розвиватись у контексті більш тісних зв'язків. Таким чином, сьогодні ми споглядаємо, що літературні й наукові відносини між Азербайджаном і Туреччиною виходять на цілком новий етап. Вивчення турецькою літературною і науково-теоретичною думкою азербайджанської літератури дало позитивні результати. По-перше, у цих літературних відносинах азербайджанська література здобула більше поширення. З часом азербайджансько-турецькі літературні відносини стають міцнішими. Опубліковані в Азербайджані азербайджанські твори, вивчаються у Туреччині, а азербайджанські твори, опубліковані в Туреччині – аналізуються в Азербайджані. Це створило підґрунтя для цілком нового етапу у заочаткуванні єдиного літературного процесу. Турецькі літературознавці і критики Більге Ерджиласун, Ахмед Кабакли, Алі Ерол, Алі Дуймаз, Салех Окмуш, Седат Адигезел, Октай Акбал, Атілла Ільхан, Андач Феридун, Атаол Бахрамоглу, Юсиф Гедеклі, Севіндж Чокум, Орхан Соїлемез, Озкан Фатма та інші у своїх дослідженнях вивчили сучасний літературний процес в Азербайджані й творчість окремих письменників.

Ключові слова: Азербайджанська література, літературознавство Туреччини, етап, дослідження.

Н. Мустафаєва, д-р философии по филологии, доц.
Азербайджанский университет языков, Баку, Азербайджан

АЗЕРБАЙДЖАНСКАЯ ЛИТЕРАТУРА В ЛИТЕРАТУРНО-ТЕОРЕТИЧЕСКОЙ МЫСЛИ ТУРЦИИ

Исследуется современный этап литературных отношений между Азербайджаном и Турцией и отмечается, что эти связи вошли в новую стадию. Обеспечение культурного развития каждого народа более эффективно выражается во взаимосвязи с другими народами. Известно, что открытие границ с конца 1980-х годов вновь обусловило развитие прежних научных, литературно-культурных связей между двумя государствами. За годы независимости эти отношения расширились и продолжали развиваться в контексте более тесных связей. Таким образом, в современную эпоху мы видим, что литературные и научные отношения между Азербайджаном и Турцией выходят на совершенно новый этап. В этом контексте изучение турецкой литературной, научно-теоретической мыслью азербайджанской литературы имело положительные результаты. Во-первых, в этих литературных отношениях азербайджанская литература расширила сферу своего распространения. Со временем азербайджано-турецкие литературные отношения стали более тесными: опубликованные здесь, в Азербайджане, произведения, читаются и анализируются в Турции, и наоборот. Это создает основу для совершенно нового этапа в создании единого литературного процесса. Турецкие литературоведы и критики Бильге Эрджиласун, Ахмед Кабаклы, Али Эрол, Али Дуймаз, Салех Окмуш, Седат Адигезел, Октай Акбал, Атилла Ильхан, Андач Феридун, Атаол Бахрамоглу, Юсиф Гедеклі, Севиндж Чокум, Орхан Соїлемез, Озкан Фатма и другие в своих исследованиях изучили современный литературный процесс Азербайджана и творчество отдельных писателей.

Ключевые слова: азербайджанская литература, литературоведение Турции, этап, исследование.

УДК 821.521:82-92 ".../18"

Ю. Осадча Феррейра, канд. філол. наук, наук. співроб.
Інститут літератури ім. Тараса Шевченка, НАНУ, Київ

ЯПОНСЬКА ПУБЛІЦИСТИКА ДРУГОЇ ПОЛОВИНИ ХІХ ст.: ПЕРЕДУМОВИ ФОРМУВАННЯ МОДЕРНОГО ЛІТЕРАТУРНО-КРИТИЧНОГО ДИСКУРСУ

Стаття присвячена початковому етапу розвитку японської публіцистики і формуванню масмедійного простору в другій половині ХІХ ст., що створило необхідні для становлення сучасної японської літературної критики умови. Після побіжного нарису з історії появи в Японії перших газет і журналів особливу увагу приділено літературним спілкам і об'єднанням, засновникам і видавцям перших професійних літературних часописів Японії, а також журналам і газетам, на сторінках яких формувалася модерний літературно-критичний дискурс.

Ключові слова: публіцистика, професійна журналістика, часопис, дискусія, літературна критика, літературні об'єднання.

Особливу роль у становленні літературно-критичного дискурсу в Японії відіграв стрімкий розвиток японської журналістики і публіцистики. У цьому зв'язку і буде розглянуто в даній статті початковий етап розвитку масмедійного простору в Японії.

Поширення інформації в Японії за доби Едо, як це показав Жеральд Греме [8], відбувалося завдяки так званім *йоміурі* (яп. 読売) – "співакам-продавцям", які в різні способи сповіщали новини про нещодавні місцеві події (як правило, якусь одну конкретну) або розповідали найрізноманітніші коротенькі розважального плану історії з пісенним, танцювальним і музичним, а найчастіше – комбінованим, супроводом. Заразом *йоміурі* продавали газетного штибу інформаційні листки *каварабан* (яп. 瓦版; *кавара* дослівно означає "керамічна плитка" або "пересохла русло річки", *бан* (хан) – "відбиток") – відтиски з дешевих і швидких у виготовленні дерев'яних дощок із різними текстами, ілюстраціями до них, малюнками і мапами місцевостей, де трапилися події. Найбільший інтерес викликали самогубства закоханих *шінджю* (яп. 心中), землетруси, пожежі, криваві помсти, політичні заклоти і

бунти, тощо. Найдавніший *каварабан*, що зберігся до наших часів, датується початком ХVІІ ст., однак уже наприкінці століття вони виготовлялися й продавалися по всій країні. Відомо також, що в середині ХVІІ ст. лише в північній частині Едо промишляли близько 6 тисяч *йоміурі* різного штибу. Уряд Токуґава неодноразово накладав обмеження і видавав накази про заборону їхньої діяльності, оскільки вбачав у тому не тільки "безвідповідальне виготовлення, вештання навколо і продаж коротких пісень (*коута*), модних нині штучок (*хаярі соро кото*) і повідомлень про незвичні випадки тих часів" [8, с. 239], тобто розповсюдження пліток і легкомудрої бувальщини, але й спосіб поширення сороміцьких ідей і зневага цінностей, проповідуваних офіційною ідеологією. Попри можливі наслідки такої практично несанкціонованої діяльності, а саме – арешти, допити і судові переслідування як продавців, так і видавців *каварабан*, накази були не надто дієвими: їхня численність і частотність – в 1684, 1698, 1703, 1713 і протягом усіх 20-х рр. ХVІІІ ст. – свідчать, з одного боку, про не надто серйозне ставлення до заборон уряду, а з іншого – про надзвичайну популяр-